



MUSICAL VISITOR.

DEVOTED TO VOCAL AND INSTRUMENTAL MUSIC.

PLEASE CIRCULATE.

PRICE FOUR CENTS.

PUBLISHED BY AN ASSOCIATION
OF GENTLEMEN.

*The Singers went before, and the players
on instruments followed after...Ps. lxxviii: 25.*

A SEMI-MONTHLY PERIODICAL;
\$1, PER YEAR, IN ADVANCE.

BOSTON, SEPTEMBER 24, 1841.

MUSICAL VISITOR.

The Boston Musical Visitor is issued by an association of responsible gentlemen, semi-monthly, in the royal octavo form, of eight closely-printed pages. It is devoted to vocal and instrumental music, and, for its high, moral, and religious character, has been recommended by many of the best periodicals, of every sect and party; and by men of eminence, in different states, for its complete adaptation to the growing state of music in this country. Musical information, local and foreign, literary, scientific, theoretical, and practical, for choirs, instruments, societies, and schools, with a variety of original music, is furnished through the columns of this work, principally by a number of individuals of distinguished reputation.

TERMS. To single subscribers, \$1 per annum. Fifty cents per annum to schools, choirs, musical societies, and all literary institutions, for a number not less than ten, sent to one address.

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church. *Fourthly*, because societies generally have all the necessary means to establish a good singing school, if they would take the matter into their own hands, and attend to it faithfully. They have a vestry with lights and fuel, or they can easily procure a suitable room. If a society employ a teacher and pay him a fixed sum, they can easily induce the young people to take tickets at a reasonable price, and the amount thus obtained, and a little more in addition from a concert at the close, by tickets at a low price, seeing to it that all attend, would equalize the expenses of the school, and perhaps in some cases reduce it to a money making concern, or at most the remaining portion to be made up, would be small. This, however, is but one way of doing the thing. Many societies are able to hire a teacher, pay him, and make the school free to all, which is highly desirable. The committee should see that the choir is full and well disciplined. **It is indeed A DISGRACE TO ANY CHURCH** *possessed of the means*, not to have all their young people taught sacred music. We may add again, that it is *positively wrong* for a few individuals to spend time and money to establish a choir, and secure good singing, which is alike to *all* a source of pleasure and devotion. *All ought to help pay, all ought to be interested in the subject.* Let the minister preach on the subject of sacred music, and arouse the church.

Ministers are, generally, ready to do what they can to aid in establishing (orderly) singing schools. If therefore the church and congregation are in a dormant state, it will be necessary for a few individuals to go ahead, and assume responsibilities. It is true, that in the end, a voluntary committee of this kind, often have to pay from \$5 to \$10 each, out of their own pockets, besides their own share, and all their trouble. However it must be done by somebody, and what renders the case still more an eye-sore, is that some, perhaps, of those who are able to do much, and who do nothing because they are so stingy and close-fisted, will be the first to find fault with the singing! Let those, however, not be discouraged, who are interested. They will receive a reward in the gratification of their own minds. Let them manage the school in the best way they can, to pay the expenses. Perhaps

VOCAL AND INSTRUMENTAL MUSIC.

SINGING SCHOOLS. Now is about the time to begin to think about commencing singing schools for the fall and winter.

What ought to be done. Every church and congregation who support a minister, ought to pay the expense of a good singing school. They ought to do it *first*, because, the singing being a part of the worship of God, should be encouraged and controlled by the same persons, who enjoy the services of the Pastor. *Second*, because it is a sin of omission, to leave this part of the services of the sanctuary altogether to those, they know not who. *Third*, since good singing is very attracting, having an influence to draw many to hear the gospel who might otherwise stay away, and as it both prepares the minds of others to hear, and really enables the minister to more faithfully perform his duty, it is therefore a moral and religious duty, on the part of the society, to see to the singing officially; i. e. by appointing a committee with power to employ a teacher, or choirester, and to make suitable arrangements to secure good singing in

a part or all by subscription. Then it may be free to all. Or, by subscription in part by tickets and a concert, or not, as may be deemed expedient. At any rate, let the school be continued thirty or forty evenings at least, under the instruction of a good teacher.

There is yet another view of the subject, viz: where neither the society as such, or any individuals will make an attempt to do any thing, or where the efforts made, will be inefficient, without foreign aid. In such a case, a teacher must visit the minister, and gain his confidence, and insure his aid. Deacons and leading members must then be consulted. Then give due notice, and appoint a meeting for a lecture, or a school, and by previously obtained subscriptions, or by the sale of tickets, at from \$1 to \$3, raise the amount for a school—from \$60 to \$125. One hundred scholars at \$1 each will pay it; or 80 at \$1 25; or 67 at \$1 50; or 50 at \$2 00; or 34 at \$3. Or, let a part be paid by the scholars, and the rest by subscription. The teacher, of course, should not, because he cannot afford it, pay any part of the expense of lighting the house, &c. He must, however, do the best he can, in such a hard case. In all instances, though it be the duty of societies to act first, let teachers be active and exert all the influence possible. We advise them by all means, to get ministers to preach on the subject as often as they can. We hope that singing schools will be abundant.

YOUNG LADIES IN SINGING SCHOOLS AND CHOIRS.—Beware of detraction, especially where your own sex are concerned. You are generally accused of being particularly addicted to this vice, perhaps unjustly; men are full as guilty of it where their interests interfere. But as your interests frequently clash, and as your feelings are quicker, your temptations to it are more frequent. For this reason be particularly tender of the reputation of your own sex. Consider every species of indelicacy in conversation as shameful in itself, and highly disgusting to modest men as well as to you. The dissoluteness of some men's education may allow them to be diverted with a kind of wit, which they have delicacy enough to be shocked at when it comes from the mouth of a female. Christian purity is of that delicate nature, that it cannot even hear certain things without contamination. It is always in the power of woman to avoid those; no man but a brute or a fool will insult a woman with conversation which he sees gives her pain; nor will he dare do it, if she resent the indignity with becoming spirit. There is a dignity in conscious virtue which is able to awe the most abandoned of men. You will be reproached, perhaps, with an affectation of delicacy; but at any rate, it is better to run the risk of being thought ridiculous than disgusting. The men will complain of your reserve; they will assure you that a more frank behaviour would make you more admirable; but they are not sincere when they tell you so. It might, on some occasions, render you more agreeable as companions, but it would make you less amiable as women—an important distinction, of which many of the sex are not aware.—*Clipped.*

WHAT IT IS TO SING WELL. (*A translation.*) A thing is well done when its end is attained; thus, a theatrical singer performs well when he pleases his audience and attracts applause, because his aim is to please the ear and draw notice to himself. But sacred music is designed for another purpose; it is to be used for another purpose; it is to be used as an aid to piety and devotion in the heart. He sings well, who sings in such a manner as to produce the proper effect of what he undertakes. He must, according to the precept of Hor-

ace, himself feel, in order to make others feel; he must forget himself and sing from the heart as well as the understanding. Sacred music, properly performed, singularly affects the soul and raises the feelings of the devout, in adoration to their Maker; whilst it is far otherwise when the performer is moved by a spirit of vanity, endeavoring to show off his fine voice and attract attention to himself. He who would sing in the Temple of God with such motives and feelings, may be sure not to obtain the legitimate end of sacred song, and may even fail in drawing admiration from the gay and thoughtless.

PAGANINI. During Paganini's residence at Marseilles, he had been much surprised and disturbed when he retired to his chamber of an evening for the purpose of study, by a rustling noise in the chimney, produced, as he supposed, by a bird or cat who had taken possession of it. By way of dislodging the intruder, he caused a fire to be lighted; and great was his astonishment when he saw something approaching the human form divine emerge from the chimney, and with many apologies, explained that he was a poor musician of the name of Abarti, whose reverence for Paganini, and anxiety to learn all that he could from him, had led him to clamber down the chimney. The maestro was so touched with this neck-breaking enthusiasm that he offered to give him instructions.

A CORRESPONDENT in closing his epistle remarks: Now I want to ask a few questions. (1) In Modern Psalmist, Dunbar, 196 page, 4th measure, a b placed on E b,—is it a mistake? if not by what rule is that note flatted the 2d time. (2) If the above is correct, please see Mozah, page 171; is not the b on B in the tenor 4th measure, superfluous? (3) Also Aquilla, 177th page, base, 2d staff, 2d measure; is there not a b placed on C b? See also 4th and 5th measures. If an accidental exerts its influence beyond the measure in which it is found, (where it is intercepted by other notes) in some cases and not others, where is the rule? I want light. (4) I have just found another case similar to the above; Zipron, page 114, base; 9th measure; b on B. (5) I have found many similar cases, and I do not know what they mean, and I can find no one that can tell me—will you please explain?

(6) Again, how many transpositions are there from the key of C?

(7) Again; in singing the scale by numerals, ought the numeral 8 to be used at all? Is it any more necessary to use eight syllables, than it is to sing by solmization, or by letters? is it not rather absurd?

(8) I am glad to see your remarks on page 54 of the Visitor, with regard to tone and semitone—step and half step, &c., but let me ask, is step and half step the best term that can be used—would not degree and half degree be better—and substitute *sound* for *degree*, will it not answer all purposes? but you must suit yourselves.

(9) If there is any absurdity in the above questions, you will treat them as you think proper, but I wish you to answer them in private letter. Yours, truly.

(1) It is not a mistake. In the measure before it, there is the indication of a modulation into the key of F. Before E there is a natural. The key directly modulates back into that of b B, of which b E is the proper sign, else the modulation would be abrupt and irregular.

(2) O, no. Here again is a modulation from the natural key into its subdominant, F, of which b B is the proper sign. To modulate from one key to another the altered note of the next key (b B in this case)

must be heard in a chord of the present key. This the ear demands, and it therefore becomes a rule.

(3) No;—C in four previous measures, is understood to be, and is, \sharp C, because at the words, "To hear thy word," there is a modulation from the original key to that of D, which continues to the word "light." Here is a proper cadence. The original key (G) is then resumed which is indicated by the \natural C. It immediately modulates into the key of \hat{C} , in which, there being no \sharp F as indicated in the signature, it is necessary to remind the performer that F should be sung or played natural over the word "still," \natural F appears again, (i. e. no natural occurs) which is the sign of a modulation into G, the original key.

(4) Here again is a modulation into F, (see 2).

(5) Very probable. They occur in all music books and are explained in the same way. Read and critically study [by playing the chords] our articles on harmony, and all such matters will be perfectly understood.

(6) There are seven in sharps and as many in flats. A number of them are, however, virtually the same. See some excellent illustrations of this point in the VOCAL SCHOOL, pages 218, 219; also 228 and 229. See also a very clear explanation of the different transpositions of this key, pages 198—217.

(7) Yes:—although it is the 1 of a new scale, still it saves an ambiguity in writing elementary exercises which would be a source of perplexity. Singing by syllables is exercising the voice in solmization. That is what it is called. It is desirable for several reasons. See VOCAL SCHOOL, page 143. Singing by letter is only desirable in order to more completely fix their situations on the staff, in the mind. Solfeggio exercises are in the highest degree useful in training the voice and ear. They aid in getting the correct sounds, and their practice, as they terminate on vowel sounds, [more properly tonic elements] cultivate the voice.

(8) Some prefer degree and half degree. We however think that step and half step more readily conveys the right idea to the pupil.

(9) Certainly no absurdity:—quite proper, and as many others may have the same queries, we have taken the liberty to answer them in this way, and hope that in this, we shall be excused. Attention to various other matters of duty has prevented a reply in a former number. So far as we have been able to answer the questions of our friend to his satisfaction, the explanations are given with pleasure.

MEDICAL POWERS OF MUSIC. The powerful influence of music on our intellectual faculties, and consequently on our health, has long been ascertained, either in raising the energies of the mind, or producing despondency and melancholy associations of ideas. Impressed with its sublime nature, the ancients gave it a divine origin. Diodorus tells us that it was a boon bestowed on mankind after the deluge, and owed its discovery to the sound produced by the wind when whistling through the reeds that grew on the banks of the Nile. This science became the early study of philosophers and physicians. Herophilus explained the alterations of the pulse by the various modes and rhythms of music. In the sacred writings we have many instances of its influence in producing an aptitude for divine consolation. The derangement of Saul yielded to the harp of David, and the hand of the Lord came upon Elisha as the minstrel played. In Egypt certain songs were legally ordained in the education of youth, to promote virtue and morality. Polybius assures that music was required to soften the manners of the Ar-

dians, whose climate was heavy and impure; while the inhabitants of Cynæthe, who neglected this science were the most barbarous in Greece. The medical power of harmonious sounds was also fully admitted. We find Pythagoras directing certain mental disorders to be treated by music. Thales, called from Crete to Sparta, cured a disastrous pestilence by its means. Martinus Capella affirms that fevers were thus removed. Xenocrates cured maniacs by melodious sounds, and Asclepiades conquered deafness with a trumpet. Ancient physicians, who attributed many diseases to the influence of evil spirits, fancied that harmonious sounds drove them away, more especially when accompanied by incantations; and we find in Luther, "that music is one of the most beautiful and glorious gifts of God, to which Satan is a bitter enemy."

HIGHLY IMPORTANT TO SELECTMEN, SCHOOL AGENTS, TO TEACHERS, AND TO ALL THE FRIENDS OF COMMON SCHOOL EDUCATION. When music was introduced into the common schools in Boston, it was only regarded as an experiment, by those most in favor of it. By other members of the City Council, it was strongly opposed. But so complete and satisfactory has been the result of three years trial, that the present Mayor was induced on the occasion of the meeting of about 3000 children, from the Grammar Schools (previously noticed) to make them a thrilling address.—About one hour had been previously spent in singing. The songs were from the Boston School Song Book. Some of the songs were sung with the organ and others without. Boys and girls from different schools were called upon, and sung solos in a fine style. They were all exercised by Mr. Mason, and clearly evinced, by their ready answers that they had received the best instructions.

To the remarks of the Mayor we particularly call the attention of our readers. We hope that they will be placed before the Selectmen of towns, and others who have it in their power, to greatly aid in the introduction of music into schools. We also hope that such individuals will give them the credence which their authority demands, and act accordingly.

THE ADDRESS OF THE MAYOR.

I cannot but express the satisfaction I have, in seeing you this afternoon, and in hearing you sing. I should however, have much preferred that you should repeat your songs over again, without saying a word myself, since I can scarcely hope to make a return for a hundredth part of the satisfaction you have given me. It would be to me a source of much greater delight, to have one of the misses called out and repeat her solo, than to represent a solo myself. But it is a duty which I am happy to perform, to express my belief that you have appreciated the advantages, which have been afforded by the city authorities. Music as an accomplishment, is one of the most interesting; but regarded as a part of your education in which you had made so much proficiency, the efforts made to introduce it into these schools, all feel should be counted as nothing, in comparison with the good already done. As a matter of encouragement I will assure you that it would be extremely gratifying, if the exhibition could be again repeated this afternoon. The performances have been in the highest degree satisfactory, and have made impressions not easily to be effaced. You all enjoy the instructions of the best of teachers in the public schools, and when it was proposed to introduce music as a branch of education, many doubted the expediency of the measure, and feared the result on the public exhibitions. It was however set before us as valuable in itself, and as a beautiful accomplish-

ment, which induced us to permit the experiment, which has this afternoon afforded such a complete demonstration of the utility of the thing. Although unable to join with you, as one who practises the art as well as you do, for I am forced to say that I know nothing of the art practically, I have nevertheless experienced much pleasure in listening to such an exhibition, as I have witnessed this afternoon. It however must be borne in mind by you all, that it is a subject which must be continued, and attended to with all the diligence which its importance demands. And so long as you have the privilege of attending the public schools, you will remember to attend to it as a delightful accomplishment. Not only in this point of view, should its introduction into the public schools be regarded as most desirable, but its important aid in cheerfully and successfully pursuing other studies, its happy influence on your habits and characters, and its usefulness as a profitable, pleasing, and healthy exercise, renders it of the utmost value in a public education. It has been pursued perhaps by some of you as a sort of recreation, as such, its influence on the body and mind renders it most desirable; far better even than any mere recreation, since it combines utility with pleasure. It is also calculated to produce a good effect on the manners and morals. No one could have listened this afternoon, to such an exhibition, without being satisfied. We doubt not, that many hearts are now, and will still be interested in your welfare, and that as you grow up, you will gratefully remember the efforts made and the pains taken by your friends to instruct you in this delightful art, but we look to you with the hope, that you will fully appreciate the advantages you enjoy, and by suitable efforts co-operate with us in making this thing produce all that we could wish.

Permit me to say a word on the general subject of perpetuating the advantages of a good education. You are apt I presume, to look on your instructors and the city government as the only guardians of these schools. You are apt to think that on them their prosperity depends,—that it is for them alone to give character and respectability to these nurseries of education. But however natural it may be for you so to presume, your view of the subject is but partially correct. On the scholars of these schools more depends than on those whom you regard as your instructors and patrons. Indeed, while I have the honor and the privilege of addressing you, it is a duty which I perform with a great degree of interest in your welfare, to remind you of the momentous responsibility which rests on you as the true guardians of the public education. May you therefore as the real guardians and patrons, represent the blessings of education, and carefully perpetuate the advantages of mental and moral discipline, to succeeding generations. Let me ask for a single moment, what avails money to an unlimited extent? What avails school houses bestowed by the city government, if the pupils in the public schools, do not come up to the work with willing minds and open hearts, to receive those influences by which life, public education, and public schools are made public blessings? In relation to our schools, we do not ask how much money has been expended the past year:—it is more important to know what are the qualifications of the masters, and how many scholars are in punctual attendance.—And we are satisfied when we give a week to this assemblage of girls and boys making such exhibitions of cultivated taste and talent, as we have witnessed this afternoon. The pleasure of beholding thousands of children in a course of mental and moral discipline, is most delightful. In taking my leave of you my young

friends, let me again impress on you the duty of giving strict attention to your studies, and to your teachers, so long as you shall participate in their instructions, in order that you may be prepared for the more important duties and various stations in life. I trust that the course of your education will be so wisely ordered, that you may be amply prepared to become the guardians of the interests of this great community.

Is it, or is it not a "Golden Rule," to give credit for lengthy extracts, from the pens of cotemporary Editors.

It is hardly necessary to say to our readers, that the present number of the Visitor appears in an entire new dress. The establishment of a new office has occupied time, which otherwise would have been devoted to the more early issue of this number.

SACRED MUSIC.

CHURCH MUSIC AND PRAYER MEETINGS FOR THE CHOIR. I have long been impressed with the idea, that among the numerous and successful efforts which have been, and are still made to advance mechanical execution in the performance of sacred music, (and may they long continue,) that there is reason to fear we have neglected to regard as much as we should, its moral and religious tendency. Every truly devout mind will readily conclude, that if the praises of the sanctuary are offered without the direct influence and agency of the holy spirit, however agreeable or even affecting to human passion and feeling, yet, they will not produce a state of heart calculated to render the truth impressive and effectual. I do not disregard or undervalue a tasteful execution in church music, on the other hand, I am a fond lover of a chaste and beautiful style; yet I would not have the greatest excellence consist in this. The more graceful and scientific performance of a psalm or hymn, can never accomplish the great purpose for which music was introduced into our religious ceremonies. We must have in connection with, and as a basis to this, a sanctified spirit; holy aspirations and affections; we must be as far as is consistent with human nature, regardless of human applause, and then, we may expect the divine blessing to accompany our songs of praise. There is great danger of self gratification and formality in choirs, all who take a part in this exercise, and have ever carefully examined themselves, their motives, their desires, &c. must have discovered this fact. I know that passion and mere human feeling is often unwilling to admit the fact. This has afforded a strong argument to those who are unfavorable to select choirs.

THE QUESTION naturally arises, *how can choirs be so conducted as to secure a purely devotional exercise.* To this question I feel entirely incompetent to make a satisfactory reply, and will only offer one or two suggestions hoping that a more able pen will take the subject in hand, and discuss it, as its importance demands.

First, it does appear to me that the prayers of the church must be directed to this subject. We may not expect reform in any moral or religious enterprise, while we neglect or refuse to seek the Divine Influence. The choir is the organ of praise and often of supplication to the worshipping assembly, and as such should receive the sympathies and prayers of the church for whom it labors. *How seldom do we hear either in social or public prayers a petition for the choir.* The prayers of the minister, and of the church, if properly presented, would soon remove many, nay more,

all the evils which now exist in this department of public devotion. Let members of choirs feel and know that their services are appreciated, that they have the prayers of christians, and if they are not already pious, and do not always observe a consistent deportment in the house of God, they cannot long resist such a gracious influence as would rest upon them in answer to the prayers of the church. It is well known that great improprieties have been indulged, and probably still exist in many places in the musical arrangement of divine service. This most heavenly and delightful employment has been converted into a source of contention and strife; of levity and vanity, and why all this? Because the church has not, and does not superintend the songs of Zion. She does not take them under her protection and watchcare; and so long as this state of things exist, so long sacred music will be but a name, a mere sound without devotional power.

But lest I shall weary you, I will close the present scrawl by suggesting that, in cities, and large villages, prayer meetings be established, the object of which should be to pray for the blessing of God upon choirs and their performances on the Sabbath. In almost every choir there are some persons who appreciate and love prayer. In those places where there are three or four or more choirs in the immediate neighborhood, there may be a sufficient number found to engage in such a meeting that would sustain it. Let it be denominated the choir's prayer meeting, but be sure to secure the attendance of any and all who love the cause of religion. I have been associated in such a meeting on Sabbath mornings at 6 o'clock, during the last six weeks, and find them to be a great blessing to myself and others. The formal professor, and the world, may frown upon such an effort, but be assured, dear reader, that God before whom you and the writer must shortly appear in judgment, looks upon it with a compassionate smile. I am aware, Mr. Editor, that my thoughts are crude, but such as they are you will please dispose of them in any way you think proper. I.

Troy, N. Y. July 19.

PEACE AND UNION. It not unfrequently comes to our ears, that in a certain town, they are so divided as to render it impracticable to have a good singing school. One society wants a teacher devoted to their interests; another to theirs, and thus it is with all.—Neither is able to support a school properly, and yet all make the attempt. The schools are short and nothing is accomplished. This is the evil. Now the remedy. Throw away all those party and unchristian feelings, and unite the energies of all in supporting a good school. Hold it in the town hall—house—or in any suitable place. Get a competent teacher, and continue the school six months, two evenings each week. Turn out as many scholars from each society as possible, and in the end, let them go to the choirs of their own churches. Let all invidious comparisons and party feelings be thrown to the winds. Aim at the cultivation of music as a christian duty. Let peace and union abound. Such a course cannot fail to be far more beneficial to all concerned. Bear in mind, that "a house (or a community) divided against itself cannot stand."

AT SHERBURNE FALLS, Mass., we should think that music was low:—not much taste for music as a science, or at least for general musical information.

ADVICE TO MOTHERS. The following paragraph, from the Haverhill Gazette, is well worthy of attention:

"Mothers! recollect that winter is coming—your

children will approach the fire—therefore it is highly necessary that you dress them in woolen, and not cotton. Recollect too, that fire is a good servant, but a bad master."

SCIENCE AND EDUCATION.

THE VOCAL SCHOOL, an excellent musical manual, for schools, for sale at 120 Washington Street.

A German has invented a machine, by which loaded vehicles are moved with great ease without the aid of steam. The machine is small and readily managed.

MANAGING BALLOONS. A French paper says that an experiment of the highest interest has been performed at the Chateau de Villetaneuse, near St. Denis. M. S. and son had, for some time past, announced publicly that he had succeeded in the means of directing balloons in the air, and several experiments on a small scale, in the court-yard of the Ecole Militaire, in Paris, had been attended with satisfactory results. A subsequent experiment has verified all their hopes. M. S. jun., after rising to the height of about 250 metres, with a balloon constructed by himself and father, set at work their ingenious mechanism, and immediately the balloon proceeded to the west, notwithstanding a pretty strong wind was blowing from that point. He then returned, and sailed about in various directions, the balloon rising or lowering at the will of the aeronaut, without the apparent use of any kind of ballast. The experiments lasted for three hours, at the expiration of which time M. S. descended at the point from which he had started, amidst the acclamation of the spectators.

We can often get a clue to a man's character by a few remarks.

CHAUCE; the Countess of Pembroke told him, "his absence created more mirth than his conversation."

EDUCATION. *Bethel Academy*: fall term commenced September 8th. Moses Soule, A. M. Principal, with competent assistants. Tuition, \$3. Board, \$1 50.

Freyburg Academy. Fall term commenced September 8th. Tuition, \$3, in advance. No extra charge for French, the Ancient Languages, and higher mathematics. A. Richardson, Principal.

Lewiston Falls Academy. Fall term commenced September 6.—E. P. Weston, and Miss N. L. Mitchell, instructors. Tuition, \$3 to \$4. Board, \$1 25 to \$1 50, in good families. A boarding club furnishes board at cost. The apparatus is full, and the library quite extensive, including Ree's Cyclopaedia:—cabinet has been enlarged.

Gorham Seminary. Fall term commenced September 16; continues 14 weeks. Here are a primary and a preparatory department; the latter particularly adapted to persons preparing to teach common schools, and for those wishing to enter college. Board, \$1 50 to \$1 75 per week. Extra charge for piano and French. Tuition, \$4 to \$6 67 per term.

We recommend to students in Academies and Colleges, to purchase a small blank book, and enter the names of all the Colleges, Academies, &c., which they from time to time see in various papers, North, South, and West, with their various advantages, and embracing the particulars usually contained in a catalogue. In the first part of this book, devote a few pages to an index, and under each letter of the Alphabet, insert the names of such Institutions as commence with that letter, carrying out the pages where it may be found in the body of the book. In this way, a great mass of important information could easily be collected, which would be valuable for reference. Every student should make himself thoroughly acquainted with the whole system of education, and as generally as possible with the Academies, High Schools, Seminaries, Institutes, Medical Institutions, Colleges, Universities, and Theological Institutions in this country, together with a specific idea of their character, and comparative standing in the literary world.

THE PUBLIC SCHOOLS OF PROVIDENCE, R. I., afford the means of education to children between 4 & 8 years, at the low price of \$1.25 per quarter, or \$5 per annum. The Grammar schools furnish good instruction, adapted to the wants of children from 8 to 12, or even 14 years of age, at \$1.50 per quarter—making only \$6 per annum. This estimate includes the whole expense to the public for the interest on the cost of buildings, salaries, and current expenses. We notice also that the most cultivated families send their children to these schools, which is good testimony that they are at least equal to private enterprises. They now comprise 3,209 pupils.

RURAL LIFE.

M. HAYDN.

Moderato.

1 TENOR. The country is my heart's delight, So calm and still, So clear, and bright! There

2 TENOR. The country is my heart's delight, So calm and still, So clear, and bright! There

1 BASE. The coun-try is my heart's delight, So calm and still, So clear, and bright! There

2 BASE.

life is pure, there life is sweet, There honest hearts in friend-ship meet, There birds of summer

life is pure, there life is sweet, There honest hearts in friend-ship meet, There birds of summer

life is pure, there life is sweet, There honest hearts in friend-ship meet, There birds of summer

chant their lays, There happy flocks on mea-dows graze: There silv'ry streams and rippling rills In

chant their lays, There happy flocks on mea-dows graze: There silv'ry streams and rippling rills In

chant their lays, There happy flocks on mea-dows graze: There silv'ry streams and rippling rills In

beau - ty flow a - midst the hills, In beau - ty flow a - midst the hills.

beau - ty flow a - midst the hills, In beau - ty flow a - midst the hills.

beau - ty flow a - midst the hills, In beau - ty flow a - midst the hills.

beau - ty flow a - midst the hills, In beau - ty flow a - midst the hills.

2 There flowrets bloom, of every hue,
And smile beneath the morning dew,
There verdure crowns the mountain's height;
And twinkling stars are clear by night;
'Tis there amidst the silent grove
I love in Summer days to rove
And seek the cave, and seek the glen
Afar from every human ken.

3 There stiff constraint and customs round
And heartless smiles are never found,
There life from vicious arts kept free
Is fraught with worth I love to see:
O let the country be my home,
O let me then in freedom roam:
The country is my hearts delight,
'Tis all so calm, so still, so bright!

N A I N. C. M.

W. L. VINER.

ARRANGED FOR THE MUSICAL VISITOR, BY LOWELL MASON.

Moderato.

1. Firm as the earth thy gospel stands, My Lord, my hope my trust; If I am found in Jesus' hands, My soul can ne'er be lost.

2 His honor is engaged to save The meanest of his sheep; All that his heavenly Father gave, His hands securely keep.

3. Nor death, nor hell shall e'er remove His favorites from his breast; In the dear bosom of his love They must for-ev-er rest.

THE SCHOOL BELL.

A ROUND FOR THREE VOICES.

1 Haste a - way, come, haste to school; Strict - ly mind the teach-ers rule.

2 Now to read, and now to spell; Hark! there goes the tink-ling bell!

3 Tin, tin nab - u - lum, Tin, tin nab - u - lum! Tin, tin nab - u - lum, Tin, tin nab - u - lum!

CHURCH MUSIC. The following anecdote is worthy the attention, not only of composers, but performers, of church music, for it is a fact that sometimes, in some of our churches, the music, instead of seconding the minister in awakening deep, devotional feelings in the bosoms of the congregation, is of a nature so spiritless and narcotic as to lull the senses into a lethargic sleep:

"The poet Carpani once asked his friend Haydn

"how it happened that his church music was always of an animating, cheerful, and even gay description." To this Haydn's answer was, 'I cannot make it otherwise; I write according to the thoughts which I feel; when I think upon God, my heart is so full of joy, that the notes dance and leap as it were from my pen; and since God has given me a cheerful heart, it will be easily forgiven me that I serve him with a cheerful spirit.'

HARMONY.—CONTINUED.

CHORD OF THE SIXTH. This chord occurs very frequently, particularly in diatonic progressions of the bass. According to circumstances it admits of being accompanied in various ways: sometimes with the octave to the bass, as at A; at others with the internal of the sixth or third doubled, either in the octave, as at B, or in the unison, as at C.

A. Sixth. doubled. B. Third. doubled. C. Third. doubled. Sixth. doubled. C.

In the Unison. In the Unison.

These various modes of accompaniment are applied according to the following rules.

Rule 1st. When the third and sixth are both minor, or major, any of these modes of accompaniment may be used.

EXAMPLE.

Unless the bass be a leading note, either natural or accidental; for in this case its octave must never be taken as an upper part.

EXAMPLE.

The bass notes with the * are all leading notes.

Rule 2d. When the sixth is major and the third minor, the sixth must not be doubled, because it is a leading note. This is the inversion of the imperfect common chord.

Rule 3. When several chords of the sixth succeed each other diatonically, or by the skips of a third, the modes of doubling the parts must be changed alternately, to avoid consecutive octaves, and to keep the interval of the sixth at the top of each chord; this being the most harmonious arrangement in such sequences.

EXAMPLE.

Hence it appears that the chord of the sixth may be used in diatonic and even chromatic progressions of the bass, where it would be impossible to employ the common chords from which these sixths originate.

By Thirds.

By means of this chord, in conjunction with the common chord, we are enabled to accompany every note of the scale with a distinct chord: a formula of the greatest importance in harmony.

EXAMPLE.—SCALE OF G.

1 2 3 4 5 6 7 8

Degrees of the Scale.

8 7 6 5 4 3 2 1

VELOCITY OF THE WIND. The velocity of the wind varies from nothing up to 100 miles an hour, but the maximum is variously stated by different authors. According to Smeaton, a gentle breeze moves between 4 and 5 miles an hour, and has a force of about 2 ounces on a foot; a brisk pleasant gale moves from 10 to 15 miles, with a force of 12 ounces; a high wind, 30 to 35 miles, with a force of 4 or 6 pounds; a hurricane, bearing along trees, houses, &c., has a velocity of 100 miles, and a force of 43 pounds on the square foot.

DELIGHTS OF A MARRIED MAN'S LIFE. Behold him! all the while he is busied about his daily occupation, his thoughts are wandering towards the time for going home in the evening, after the toils and fatigues of the day. He knows that on his return he shall find an affectionate face to welcome him; a warm snug room; a bright fire; a clean hearth; the tea things laid; the sofa wheeled round on the rug; and, in a few minutes after his entrance, his wife sitting by his side, consoling him in his vexations; aiding him in his plans for the future, or participating in his joys, and smiling upon him for the good news he may have brought home; his children climbing on the cushion at his feet leaning over his knees to eye his face with joyous eagerness, that they may coaxingly win him. This is the acme of happiness.

THE MUSICAL VISITOR. A Prospectus of this valuable work will be found on the next page. Reader there is a musical fund of knowledge crammed into each number, sufficient to keep you pretty well employed. Depend upon it, if you wish to know more about music, and what is doing in the musical world, subscribe for the Visitor. It is every way worthy of support.—*Amsterdam, (N. Y.) Intelligencer.*

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